



# PUPPETRY JOURNAL



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## THE PUPPETEERS OF AMERICA

THE PUPPETEERS OF AMERICA is a national non-profit organization whose object is the improvement of the art of puppetry. The organization is governed by a national council elected by the membership.

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# The Year That Lies Ahead

Ronald Herrick, President P of A 1958-1959

The year that lies ahead of the P of A, to my way of thinking, is a very important one. Few of us have been cognizant of the scope of international puppetry. If puppetry in this country is to survive and prosper, we must take heed of the broader aspects of the art and become a part of the world wide puppetry movement. The reorganization of Unima, and the Bucharest Festival have brought this to our immediate attention.

Two of our American Puppeteers attended the recent Bucharest Festival—Marjorie Batchelder McPharlin who acted as one of the official judges and Romain Proctor who was appointed by Unima as their official American representative. (See their reports in the issue)

Other International Festivals are being planned. We should be ready to participate on a more active basis in the future.

I am therefore asking the approval of your elected representatives, the Council, to approve appointments of an international character so that your P of A may have ambassadors to puppet groups in other countries throughout the world.

And now, a summary of the recent Festival. The Festival was highly successful. Performances were excellent, workshop format provocative of ideas for every one, the usual fellowship and fun that goes with Festivals was evi-

dent throughout the week. It was a full but happy week with well timed intervals to enjoy meeting old friends and to make new ones.

George Mertens' excellent work as Festival Co-ordinator, together with the traditional southern hospitality made it one of the top Fests of recent years.

Last, but not least, a reminder of the services of the P. of A. if you have found yourself wondering about a new construction, a different material with which to work, how to organize an educational or religious group, to achieve a certain objective through puppetry, or how to use music as an integral part of your show—don't flounder and wonder. Someone else has already had experience in that line. Not only that but they are willing to share that experience with you and help you with your problem. Please refer to the list of consultants in the front of your Journal. Write to them!

If you want help in a field not mentioned there write me and I'll find someone who is an expert in the field that you need and refer you to them. Do use the consultant service because it is set up to fill your needs. Don't forget that this P of A is your organization. It can and will serve you through its services and its JOURNAL if you will only write, and let us know your needs.

## Festival Trends Then and Now

As Viewed by the Editor.

After the thrills of Fests have subsided and we calmly try to evaluate each one, we realize that planned or unplanned, each seems to have developed a particular trend. We have jokingly referred to one as "The Year of the

Balloons". After Rufus Rose's famous "Togo" thrilled us with his balloon act, the following Festival resembled a Mardi Gras... likewise "The Year of the Skeletons" followed a showing of a famous break-a-way skeleton.

In that same vein, we will suggest that this Festival will be remembered as "The Year of the Mimes". Elizabeth Merten's supremely finished production last year seemed to be the basis for this sudden interest in that phase of production. However, in the hands of less imaginative and creative people, the results could have been deadly.... some scenes were too long and lacked variety but on the whole these productions were handled with a great deal of feeling and skill. We have long been stressing the fact that a puppet comes into his own "acting" rather than "talking" and it was a joy to see such masterful interpretation without the aid of spoken lines.

#### **International Relations**

And now, to one of the more serious trends of the 1958 Festival.

A wider interest and keener appreciation of puppetry as a world wide art...an evaluation of our standing in relation to the other nations of the world were a definite outcome of the excellent reports of Romain Proctor and Marjorie Batchelder McPharlin, both of whom attended the International Festival in Bucharest, Rumania in official capacity.... Marjorie as a judge, and Proc as a member of the UNIMA Congress.

In this issue you will find a comprehensive report on the organization of UNIMA and the Festival at Bucharest by Romain Proctor, United States member of UNIMA Congress.

Marjorie Batchelder McPharlin begins a three part report (first part in this issue). This section of the report deals with shows by countries, members of the jury and the awards. The next issue will deal with the important qualities of the shows as a whole, and the last installment will deal with the significance of the shows for American puppeteers. All in all a very complete coverage.

If we seem to devote a great deal of space in this JOURNAL to this subject, it is because the P of A realizes

the tremendous value of being not only informed about, but related to, any cultural movement which not only promotes puppetry as an art for its own sake, but fosters a feeling of good will among nations and peoples.

In participation, by any yardstick you may use, the P of A and the United States and Canada, did not measure up as they should. By comparison, our interest was nil. The revival of UNIMA offers us an opportunity to participate in this world wide cultural movement. Paying a membership for the P of A (which your Council has done) or taking out individual memberships in UNIMA is not enough. This will be one of the projects of the present and future Councils...a tremendous job with no precedent to rely upon.

To take care of the International situation Ronald Herrick, President, has appointed and had approved by Council an International Committee, each with individual assignments.

He has appointed Romaine Proctor as Official Representative of the Puppeteers of America to UNIMA.

Marjorie Batchelder McPharlin will act as Official International Representative of the P of A.

Gil Oden will represent the P of A as Official Pan-American Representative.

All three are especially qualified for their particular offices and working under Ron's able direction this year should be able to accomplish our goal of mutual understanding and good will, as well as some definite goals to be announced later.

#### **Evaluation**

The next trend might be termed as a more general acceptance of the word "Evaluation" with all its implications as applied to Festival shows.

"Evaluation" has always been a touchy word to use around P of A Festivals. The mere mention of a score sheet or evaluation measure of any sort has created violent explosions. "We are all one big happy family, why

create discension by criticising each other's shows?"

On the other hand, the past few years have brought more insistent demand from many members for something of this sort. "Constructive criticism is good", pleaded many of the members. "Other organizations all do it, why can't the P of A?"

Till time immortal, there will probably be arguments on both sides. The 1958 Festival did not settle the argument! However, the opening panel of the Festival on "Practical Evaluation" provided a practical yardstick for measuring a production from start to finish....your own show or some one elses.

Total evaluation can only come after you have a workable understanding of all the elements that make a puppet show good theater.

With Helen Haiman Joseph as Moderator, a panel consisting of Gil Oden, Elizabeth Merten and Jean Wiksell

tackled this difficult subject with such a sound analysis of the problems of the puppet theater, that we are giving an unusually complete coverage of this discussion in the JOURNAL under the title, "Practical Evaluation".

We would like to comment on the tremendous impact this discussion had on Festival show viewers. Every show became, not only a source of entertainment, but a thought provoking experience as its merits were analyzed pro and con. One member expressed the feelings of many when she said, "It was a whole course in puppet production wrapped up in one session."

Shows WERE evaluated, everyone was happy at the end, score cards were marked...best script, best direction, etc...but no one worried much about the voting....yet we believe that every person who heard that discussion was completely conscious of the "yardstick" he was carrying home to measure his own show by!

## Puppetry — Worldwide

Romain Proctor

The most thrilling, exciting and probably the most important event in the world puppetry of this century—if not of all time—took place in Bucharest, Rumania, May 15 through June 1, 1958. This was a doubly important event as it combined the International Festival of Puppet Theatres with the VI th Congress of the Union Internationale des Marionettes. Puppeteers attended from North and South America, Asia, Africa, as well as from all corners of Europe and from such far away places as New Zealand. Delegates from twenty nine countries attended. In addition to being a meeting of international puppeteers and a showing of their puppets, this meeting was a huge success as a cultural exchange and as a force for friendship between people

and nations.

The Organization Committee of the Festival and Dr. Prof. Jan Malik, Secretary of UNIMA, achieved an outstanding success in arranging this event. Months of work by many people and thousands of dollars in money were used to promote this meeting. There was close cooperation not only with different departments of the Rumanian government but with Rumania and other countries. Dr. Malik and the Committee handled a terrific amount of written correspondence and cables in dozens of languages. They solved the problems of paying traveling and living expenses for many of the performing companies and delegates. They arranged and maintained schedules of performances and meet-

ings, with interpreters, translators and guides; used four theatres and several halls with their staffs and crews of skilled technicians; and of course took care of the thousand and one details that go into such schedules. Having been chairman of two American Festivals (with no language or international problems, with everything on a small scale and with few money problems) I was greatly impressed with the ability, efficiency and patience of the organizers who coped so successfully with the large and complex problems of a long, full, International Festival and Congress.

UNIMA business is conducted in five languages: English, Russian, French, German and Czech. In addition to these "official" languages this Congress added Rumanian: the language of our hosts. Then too, any delegate not being proficient in the above, could address the Congress in his own tongue. The delegates used ear-phones similar to those at the United Nations. The interpreters had booths in the balcony. Some of the speeches and all reports were translated, mimeographed and distributed to the delegates.

The business organization of UNIMA is similar to that of the P. of A. An Executive Committee, corresponding to the Council, carries on business between the Congresses. Both organizations have Executive Secretaries. During the Bucharest Festival, on May 20, 1958 to be exact, Dr. Jan Malik celebrated the 25th anniversary of his appointment as Secretary General. Dr. Malik is a devoted, dedicated man of great ability. World puppetry owes him a debt of gratitude. It was due largely to Dr. Malik that UNIMA, only five months after its rebirth, was able to stage an international Congress and to show a membership of 424 individuals, 19 companies and 19 organizations in 27 Countries.

Prior to the opening of the Congress, the Executive Committee met to bring

business up to date and to arrange an agenda. The VIth Congress of UNIMA opened on May 26th and continued for six days in the building of the Bucharest Trade Union Cultural Home. At the Executive Committee's table were Messrs. Max Jacob, of West Germany, President; Sergei Obratsov, U.S.S.R. Vice President; Dr. Jan Malik, Czechoslovakia, General Secretary; Mrs. M. R. Contractor, India; Margareta Niculescu, Rumania; Messrs. Romain Proctor, U.S.A.; Jean Loupe Temporal, France; Gerald Morice, Great Britain; Dr. Hans Purschke, West Germany; Rudolf Hohlbohm, East Germany; Henryk Ryl, Poland; Joseph Pengov, Yugoslavia; Dr. Erik Kollar, Czechoslovakia. Constantin Prisena, deputy Minister for Education and Culture, welcomed the delegates in the name of the Rumanian Government.

The "Art of Puppetry" was the theme of the Congress. Four days were devoted to talks and discussions on different aspects of this art. Gerald Morice read George Speaight's "The Puppet Revival in Great Britain". Stavru Jerasimus reported on "Greek Puppet Creation". Jean Loup Temporal read a paper on "Art and Pedagogy". Margareta Niculescu, Romania, spoke on "The Soul of the Puppet and Its Possibilities of Expression". Dr. Erik Kollar, Czechoslovakia, presented a paper "Contributions to the Aesthetics of a Realistic Puppet Theater". Dezso Szilagyi, Hungary, spoke on "Some Reflections on the Puppet Art". Mrs. Maria Signorelli, Italy, gave a paper "On the Importance and Sense of Settings and Characters in the Puppet Theatre". Prof. Harro Siegel, of West Germany, read a paper on "Stage Settings in the Puppet Theatre". "Some Considerations on Playwriting for Puppet Shows Designed for Adults" was given by Werner Perrey of West Germany. Sergei Obratsov, U.S.S.R., spoke on "The Importance of the Puppet Theatre and Its Place Among the Other Theatre Arts". W. Jarema, Po-



land, gave his paper on "Some Reflections on the Puppet Theatre", and Henryk Ryl, also from Poland, spoke (in impeccable English) on "Stage Producing in the Puppet Theatre". "Two Men and a Face"—on the art of the speaker and the handler in the puppet theatre, was presented by Joseph Pen-gov, of Yugoslavia. In discussing these talks the delegates brought out many new and vital ideas. Among those who contributed to the discussions were: Alain Recoing and Jacques Chesnais, France; Christina Mazur, Poland; Anna Wieben, Sweden; Dr. Eva Vodickova and Prof. Joseph Novotny, Czechoslovakia; M.M. Korelev, Russia; Elba Villafane, Argentina; Inge Borde and Fritz Wortelmann, East Germany; Ion Daniel, Veronica Porumbacu, Rene Silviu and Stefan Lenkisch, Rumania. To relieve hard working President Jacob, Dr. Erik Kollar and Romain Proctor were asked to preside over three discussion sessions.

As the VIth Congress followed the Prague meeting by only five months, there was little new or unfinished business to be transacted. On the proposal of the Executive Committee, the Congress unanimously ratified the inclusion of new members in UNIMA. The Congress decided to hold its next meeting in 1960. The date and place to be determined by the Executive Committee; Paris, Bochum, Brunswick and Cassell (the last three in West Germany) have extended invitations. A number of Honorary Members were chosen: it was my pleasure to nominate, and see elected in Memoriam, Paul McPharlin and Tony Sarg. A resolution was unanimously adopted at the close of the proceedings, stating that the puppeteers had met in an atmos-

phere of true friendship and mutual understanding and called upon puppeteers throughout the world, irrespective of political, religious or other opinions and beliefs, to rally to UNIMA, whose aim is mutual assistance and the creation of puppetry imbued with the spirit of love for one's fellow-man, care for the interests of children, and the desire for peace and amity among nations.

This Festival and Congress was distinguished by the great interest in world puppetry; the large participation of delegates from the two Americas, Asia, Africa, as well as Europe; the length of the Festival and Congress—18 days; the excellent quality of talks, discussions and performances. Most important, this meeting took its place beside such ventures as the International Geophysical Year, the meeting of the world scientists, the other cultural exchanges, and all attempts of the peoples of the world to live together in friendship.

Parenthetically, I'd like to add that 42 individual Americans, the Puppeteers of America, and Toronto Guild have joined UNIMA. To facilitate transactions, especially language differences and international money exchange, UNIMA has set up a clearing house for receiving membership applications and has set up a bank account for receiving dues and for forwarding money. This clearing house is conducted by Romain Proctor, an officer of UNIMA, at 1128 South First Street, Springfield, Illinois. Any puppeteer interested in world puppetry or in UNIMA is invited to write to the above address for information and application blanks for UNIMA membership.

## Every Member Get A Member!

# International Festival

Marjorie Batchelder McPharlin

The International Festival of Puppet Theatres held in Burcharest, Rumania from May 15 to June 1, 1958 was a historic event. Although there have been international meetings in the past, never before have so many people from so many countries seen so many of each other's shows. In these times of stress and hostility, when people are torn apart by religious, economic, and political differences, it was significant that over 330 delegates from 27 countries could find a common cultural interest and meet together to further it. Some countries had one or two delegates, others had large groups such as Obraztov's 28 people from Moscow. Mongolia sent eleven men and women from Ulan Bator who appeared upon various occasions in costumes of brilliant silk brocade. There were representatives from the Far East—Japan, N. Korea, Viet Nam—who traveled half way round the world to Bucharest. From the United Arab Republic came Dr. Ali Er-Rai of Egypt, and India's representative was Mrs. Meher Contractor, who delighted us with her beautiful series in rich colors. Since these two and I were sole representatives of our respective countries (until Romain Proctor came from the U.S.A.), and we had English as a common language, we gravitated towards each other, and had many meals together, with our interpreter to read the Rumanian menus for us. Sometimes we were joined by Dr. Sabri Siyavusgil of Istanbul, who spent one week at the Festival and went home to write a series of articles. Joy Laurey and the Hogarth Marionettes (Jan Bussell and his wife Ann Hogarth) represented England as performers, while Gerald Morice and George Speaight were there as writers. Most of the delegates of a given country tended to club together except for

those fortunate ones whose knowledge of several languages allowed them more freedom of conversation. Here really was the Tower of Babel, with numerous languages going full blast. The Central European and Balkan States were well represented: Czechoslovakia's delegation was headed by Dr. Jan Malik, with Dr. Kolar and Dr. Eva Vodickova, both professors of puppetry at the Prague Art Academy. East Germany, Poland, Bulgaria, Hungary, Yugoslavica and Rumania had large groups. From Western Europe delegates came from France (among them Jacques Chesnais) West Germany (Harro Siegel) Italy, Holland and the Scandinavian countries. From South America came a touch of Spanish with Javier Villafane and his wife.

The Rumanian government, through its Ministry of Culture, represented by Cezar Petrescu, and Virgil Ioanid who headed the Organization Committee, spread out the red carpet for the delegates to the Festival. From the time we were met at airport or train by cordial people bearing bouquets of flowers, to the time we departed, everything possible was done to make us comfortable and happy. At the opening session we were formally welcomed by Mr. Petrescu and short speeches were made by Jacques Chesnais, Marjorie McPharlin, Dr. Malik and Sergei Obraztsov. Then following a long program of music and dance for our entertainment, in which we saw Rumanian folk dances with their richly embroidered costumes and rapid movement. There was a folk music orchestra, with several vocal soloists and a performer on the nai, a sort of Pan pipes upon which incredibly fast and brilliant music is played. We were also taken on a trip to a park some distance outside Bucharest;



to the Museul Satului, where many buildings from various parts of Rumania have been reconstructed and furnished to show the folk arts of these regions. Another trip was to the Pioneer Palace, once a royal residence now devoted to all kinds of recreation for children, where selected boys and girls go on week ends and holidays for special training in art, music, and technical work such as radio building. And finally, at the Festival's end, the Ministry of Culture entertained the entire delegation at a dinner in one of the many fine open air restaurants in the city. An orchestra played folk music during the dinner, and dance music afterwards, alternating Western with Rumanian tunes. Everybody was very gay, and next day very weary.

All this was just occasional diversion from the heavy program of puppet shows, most of which were given in competition. As a member of the jury, I saw 32 performances, plus 4 extras, in the course of two weeks. This meant from 2 to 5 shows daily, and most of them lasted from 1½ to 2 hours.

Now I want to write in this and subsequent articles about three phases of this Festival. First I would like to give you some idea of the character of these shows, then evaluate in a general way their quality, and finally to suggest what all this activity in the European Puppet Theatre means to American puppeteers.

The outstanding characteristic of the Festival shows was the great variety of performances. There were large shows presented by a dozen or more operators, and small ones done by one or two people. Some companies used traditional material, while others were frankly experimental. Puppets, stages, and scenery were very elaborate in some productions, very simple in others. A large proportion of the shows were of special interest to adults, others were designed for children. Many shows were composed entirely of variety numbers, but many

had strong dramatic impact. Quality was in no way determined by any of these categories, but performances ranged from good to bad, from indifferent to excellent, and some were stupendous.

Thirteen countries presented shows for the competition and there were several more not competing, Finland for instance. Listed by countries are the shows which I saw. Those starred were not jury shows, and there was one additional German performance which I missed.

#### **Austria:**

1. "The Pickle Bowl" by the Fadenbühne of Vienna, a marionette variety show.

#### **Bulgaria:**

1. "The Fairyland Beauty", an elaborately staged rod-puppet drama produced by a group from Varna on the Black Sea.

2. "The Boy and the Wind" and "The Runners", two hand-puppet plays by a Sofia group.

#### **Czechoslovakia:**

1. A recital by Zdenek Raifanda in which a marionette clown performed on a gay stage with a striped awning.

2. A recital by Josef Pehr with marionettes combined with human actors.

3. "The Story of the Stopping Chimney" an opera, and "A Suite of Czech Folk Songs" and "A Suite of French Folk Dances" by the Loutka Puppet Theatre of the Prague Arts Academy. Small hand-puppets with human dancers were combined in unusual ways.

#### **England:**

1. Recital with hand-puppets by Joy Laurey in which a fussy lamb buys a hat. As a final fillip, George Speaight with 2 hand-puppets sang a song about wine and women.

2. Hogarth Marionettes presented a variety program, a play "Two Slaterns and a King", a ballet of flowers, and a famous television character Muffin the Mule.

#### **France:**

1. Andre Tahon and his Compagnie des Marottes, with Papotin as announcer, performed a series of folk dances from different countries with beautifully costumed hand-puppets.

2. Yves Joly and his troupe used paper puppets, human hands, pantomime with music to create expressive dramas. A complete romance was acted by a cast of umbrellas.

#### **Germany (East):**

1. "The Koenpnick Captain" was given by the Puppet Theatre of the Pioneer's Park, Berlin, with hand-puppets and a human hand-organ player who appeared between scenes.

2. The Dessau Puppet Theatre gave a children's show about a Fox, a Hen and two chicks, with one hand-puppet and the rest worked by rods.

3. Another play on the same program, also about a fox and his depredations in the poultry yard was presented with hand-puppets by the Magdeburg Puppet Theatre.

4. From another Berlin Theatre came a rather elaborate hand-puppet play for children in which the family cow is sold to pay the rent, but the family is befriended by a gnome who makes everything come out all right.

#### **Germany (West):**

1. "The Ball of Wool", a hand-puppet play by the Mulheimer Kasper-Theater in which Kasper travels through the constellations on his way to the Moon to get some wool, and has many adventures before he is successful.

2. Albrecht Roser of Stuttgart, with Ina V. Passel did an open demonstration recital using unusually finely constructed and balanced marionettes, the "star" being Gustaf, a clown with an expressive forefinger.

3. The Fey Marionette Theatre from Molin Hamburg presented "Tandaradi", a play based on a Swedish tale.

4. Erwin Struver from Gottingen performed "Kasper Brings the Magic

Apples" dramatized for hand-puppets from Bechstein's story.

5. Gerhards Marionettes from Schwabisch Hall, with beautifully costumed marionettes in fairy tale settings presented "Death the Godfather," after the Grimms Brothers tale.

#### **Holland:**

1. "The Great Miracle" shown by Guido Van Deth and his company from The Hague. Limited-action hand-puppets appeared in a series of interesting settings to enact a conflict between the Devil and a man whose job in Heaven is to model the heads for babies to be born on Earth. Things get pretty complicated when the Devil persuades him to cast them in triuplicate.

#### **Mongolia:**

1. "The Horse Herd" was presented by the delegation from Ulan Bator, with rich settings, and brilliantly costumed rod-puppets in a folk story concerning a Khan's difficulty in getting rid of the herdsman who loves the beautiful serf girl whom the Khan wants for his son's wife.

#### **Poland:**

1. On a very large three-level stage, the Arlekin Theatre directed by Henryk Ryl presented a program of songs for small children in which many hand-puppets enacted scenes of Play, School, and Work.

2. From Cracow came the Grotoska Theatre which presented a number of experimental plays, including one with human actors wearing masks, "The Night of Wonders". Another scene, "If Adam were a Pole" was an amusing bit done with hand-and-rod puppets—here Adam protests wildly at having to give a piece of his rib to make Eve. With two pianos and the Offenbach music, "Orpheus in Hades" was turned into a satire on bureaucracy, and shows Orpheus dashing about Olympus in order to get the signatures of the gods on a piece of paper allowing him to go to Hades to look for Eurydice.

2. Another Polish show on a large

scale was the Warsaw Lalka Theatre production of "Guignol and his Troubles". A puppet showman (played by Jan Wilkowski) sets up his Guignol show in a Paris square, which is represented by huge photo murals set at the back of the stage.

#### **Rumania:**

1. Three shows by the Tandarica theatre of Bucharest were presented, under the direction of Margareta Niculescu. One was "Variety for Adults" in which Tandarica (a small boy who is a central character in the Bucharest puppet theatre) appeared at intervals between many very skillfully built and operated marionette numbers. Marionette actors also performed "The Story of the Pig", an excellent drama with fine lighting and scenery. A brilliant performance was a satire on murder mysteries done with hand-puppets, called "The Five Fingered Hand," in which the pursuit of the ruthless Mr. X led a girl and a dog, aided by a much caricatured Sherlock Holmes, through a series of breath taking episodes.

2. Especially interesting for its imaginative use of hand-puppets and scenery was a show from Oradea, a town in the Hungarian minority part of Rumania. The first scene was a pantomime with original music in which a hand and a ball become a puppet, a flower becomes a young woman, and a group of masks represent disapproving elders. "Katzaplane", a play about a famous ruffian and a king's daughter had powerful stylized puppets.

3. A group from Cluj presented a moving drama called "Fram" about a polar bear who was captured in the northland and taken into a circus.

4. "Master Goe" was an extremely funny interlude about an obstreperous boy whose antics on the train platform and in the railway carriage with his mother, grandmother, and aunt kept everything in a turmoil. Done with highly caricatured and brightly colored

hand-puppets, this was a lively show from all points of view.

5. From "Constanta on the Black Sea" came a group of young puppeteers who gave an imaginative show in which the shadows of human figures were seen on a prehistoric cave wall. Motions of the hands suggested a puppet and so a puppet was made—a new suggestion for the origin of puppets. Other scenes in puppet history followed, including one from Faust, all done with hand-rod puppets, and excellent use of music, scenery, and lighting.

#### **Russia:**

1. In his "solo recital, Sergei Obratsov gave a group of songs and pantomimes with piano played by his wife, Olga Obratsova. This was the kind of performance he developed many years ago when he first began to use hand-puppets in satires. He also showed his famous numbers done with his hands with a ball on each forefinger, and several scenes in which the puppet rests on the operator's head, and his hands are used as the puppet's hands—a device which has been used by many other puppeteers.

2. Three shows by Obratsov's company from the State Central Puppet Theatre in Moscow were seen at the Festival. The "Concert Extraordinaire" was a variety show on a large scale in which singers, dancers, magicians were satirized by the puppets, so that their insincerity and pretensions were revealed.

3. "Mine, Only Mine" was a very elaborate production in which movies were combined with puppets to satirize the exaggeration and falsity of the gangster film. The plot centered around Mme. Croquet, a particularly unsavory music hall singer, in her attempts to obtain hidden treasure from an old castle. In both this and the "Concert", very lifelike movement was given the rod-puppet by means of strings and levers within the figure.

4. "At the Pike's Command", first produced by Obratsov many years ago

was based on the fairy tale about the fish who was saved by the fisherman and in gratitude made all his wishes come true. Hand-puppets and rod-puppets were used on a circular stage with a revolving top piece upon which scenery could be set. It was a beautiful show, one of many productions for children.

#### **Yugoslavia:**

1. From the puppet theatre in Ljubljana we saw "The Little Sleepy Star", a play about a little star-keeper who failed to turn on her star because she was always asleep. As punishment she was sent down to Earth and had many adventures in an amusement park before being restored to her place in the sky. Small, exquisitely made marionettes and excellent scenic effects made this a delightful show.

The International Jury which judged the above shows numbered 16 people: Marcel Breslasu, Rumania, who was elected President of the Jury; Jacques Chesnais, France; Meher Contractor, India; Eng. Demmenie, U.S.S.R.; Mihnek Gheorghiu, Rumania; Taiji Kawajiri, Japan; Dr. Jan Malik, Czechoslovakia; Marjorie McPharlin, U.S.A.; Gerald Morice, England; Margareta Niculescu, Rumania; Sergei Obratsov, U.S.S.R.; Alan Recoing, France; Harro Siegel, German Federal Republic; Dr. Jan Szaudynger, Poland; Javier Villafane, Argentina.

For each show, evaluation sheets were filled out. From 1-20 points were given in each of these divisions: Quality of the production as a whole; direction; interpretation and manipulation; design of puppets and settings; music; fantasy and originality. The sheets were tallied and the shows listed in the order of their rating. Then the jury met in a six hour session to discuss and finally to award the prizes, which were formally presented to the recipients on the closing night of the Festival. There were three grand prizes offered, and a number of individual awards.

#### **Prizes for groups:**

1. Two first prizes instead of one were given, each consisting of a gold medal, a diploma, and 20,000 lei (about \$2500), to the Lalka Theatre of Warsaw, Poland, for "Guignol and his Troubles", and to the Tandarica Theatre of Bucharest for "The Five Fingered Hand."

2. A second prize of a silver medal, a diploma, and 15,000 lei (\$1875) to the Moscow Central Puppet Theatre, U.S.S.R. for the "Concert Extraordinaire."

3. The third prize of a bronze medal, a diploma, and 10,000 lei (\$1250) went to the Rumanian group from Craiova for production of "Master Goe."

#### **Prizes for specific elements of production:**

Originality and fantasy: Grand prize of a gold medal, a diploma, and 10,000 lei to Yves Joly, France.

Interpretations: First prize of a diploma, gold medal and 5,000 lei (\$625) to Albrecht Roser, Stuttgart, German Federal Republic. Second prize, diploma, silver medal, 4,000 lei (\$500) to Jan Bussell and Ann Hogarth, England. Third prizes, each of a diploma, bronze medal and 3,000 lei (\$375) to Ghenadii Gerdt, U.S.S.R. for his work as master of ceremonies in the "Concert Extraordinaire" and to Zdenek Raifanda, Czechoslovakia, for his solo recital.

Stage Direction: A second prize of a diploma, silver medal and 5,000 lei went to the Groteska Theatre, Cracow, Poland.

Music: A second prize of the same value to the Oradea Theatre in the Hungarian section of Rumania.

Plastique (design of puppets or scenery): First prize of a diploma, gold medal and 7,000 lei to Andrea Tahon, France. Second prize of a diploma, silver medal and 5,000 lei to the Arlekin Theatre, Lodz, Poland.

(To Be Continued)

# Practical Evaluation A Panel Discussion

Helen Haiman Joseph, Chairman

Panel—Gil Oden, Elizabeth Merten

and Jean Wiksell

This is an attempt to report accurately as possible, the discussion on "Practical Evaluation" as presented at the 1958 Festival, clearly one of the most thought provoking discussions at Festival.

Helen Joseph, moderator of the panel, introduced the subject by saying, "We have been asked to discuss an intangible but important subject, Evaluation, which has to do with the quality of the show. Naturally we shall discuss it from the standpoint of its relation to puppetry. We, here in the P of A approach puppetry from various points of view. All our shows, I venture to say have quality in one or another phase. However, a well balanced, effective performance needs to consider the many aspects of the performance and strive for quality in every phase of the production.

"For instance, we have seen plays breathtaking in design, costume and decor. Then the show would proceed, on and on and on and we would begin to have a feeling of restlessness. The movement would be static, the script too talky or unutterably dull. On the other hand, we have often seen lively productions,—things popping every moment. Suddenly we realized that the voices, colors and actions were too confused, producing a slightly dizzying effect, all of which gave the audience the nervous heeby-jeebies. I have given two extreme cases, I admit, but they illustrate what I mean.

"All of us, with this or that talent, need to think more about the production as a **WHOLE**, we need to make it, (here comes a cliché) **GOOD THEATER!**

"With this aim, we will try to emphasize the various qualities we consider essential to a top notch show. We hope through this discussion to increase your awareness of these points, so that you will be increasingly aware of the qualities to look for in every puppet production that you see. We are going to ask the Festival audience to judge the different productions offered during this Festival (professional and amateur) with critical eyes and ears. Consider each performance carefully and critically. Make notes on your program as you see each show, indicating in what manner that particular show excelled. Use the following score sheet for your judging. Which show has the highest merit as to:

1. Script
2. Visual Beauty
3. Effectiveness of figures
4. Manipulation
5. Vocal Delivery
6. Effective, unifying direction

## Script

Gil Oden opened the discussion of these categories with a discussion of puppet scripts. Gil pointed out by way of introduction that "Evaluation" was talked about in every theater organization. The Detroit Institute of Fine Arts, of which Gil is Director of Theater Arts, evaluates every puppet show that performs in its auditorium . . . not to find what's wrong, Gil pointed out, but to find what's good.

The score sheet used by the Detroit Institute so thoroughly covers the field that we are reproducing it at the end of this article. Don't read it and

(Continued on page 23)





## PUPPET PARADE

(see photo section)

VIVIAN MICHAEL

### BUFANO

Shown here are the Heroic puppets from Stravinsky's "Oedipus Rex" created by Remo Bufano, which were displayed at the Detroit Institute of Arts, June 5-July 30 as part of the exhibition,—"Robert Edmond Jones: Designs for Theater".

Left to right, they are, Jocasta, Messenger, Oedipus, Blinded Oedipus, Shephard, Crean and Tiresias.

The Blinded Oedipus, the Shephard and the Messenger are the property of the Detroit Institute. Others were loaned by the Brander Matthews Museum at Columbia University and by Cedric Head.

### MACK AND THE LESCHERS

There is little difference in the relationship of professionals and hobbyists when the common subject is puppetry. Four years ago Mr. and Mrs. Grover Lescher decided to take up puppetry as a hobby. Mrs. Lescher says they have derived a great personal satisfaction from their hobby and hope that through it they may bring a little joy and sunshine into the lives of some of their friends and less fortunate neighbors. They have performed at a number of benefits in the last couple years, in addition to giving shows for their friends on the stage which they have built in their home.

At the Evanston Festival the Leschers became close friends of Roberta Mack, San Franciscan professional puppeteer who during the last few years has made such remarkable strides in wood carving. Studying under one of the great coast sculptors Roberta's work reached a high degree of perfec-

tion.

Roberta uses Spanish cedar or alder for her puppet heads and bodies; does her own costuming (she is an expert on fashion and spends hours on costume research) and produces her own shows.

We need to eliminate that definition that kept popping up at Festival this year, "a professional is one who makes his entire living at puppetry," when we talk of Roberta. Roberta IS a professional, but from all reports we hear she makes for herself a joyous way of "living" by bringing happiness to hospitals, shut ins and other where the only pay is the smile of happiness which she brings to many faces.

### THE DUVALLS

Marion and Bill Duvall, who are associated with WFIL-TV and the program "Secret Island," which stars Larry McGill and "Pepper, the Parrot", (created and operated by Bill and Marion) are enthusiastic about puppets for religious education.

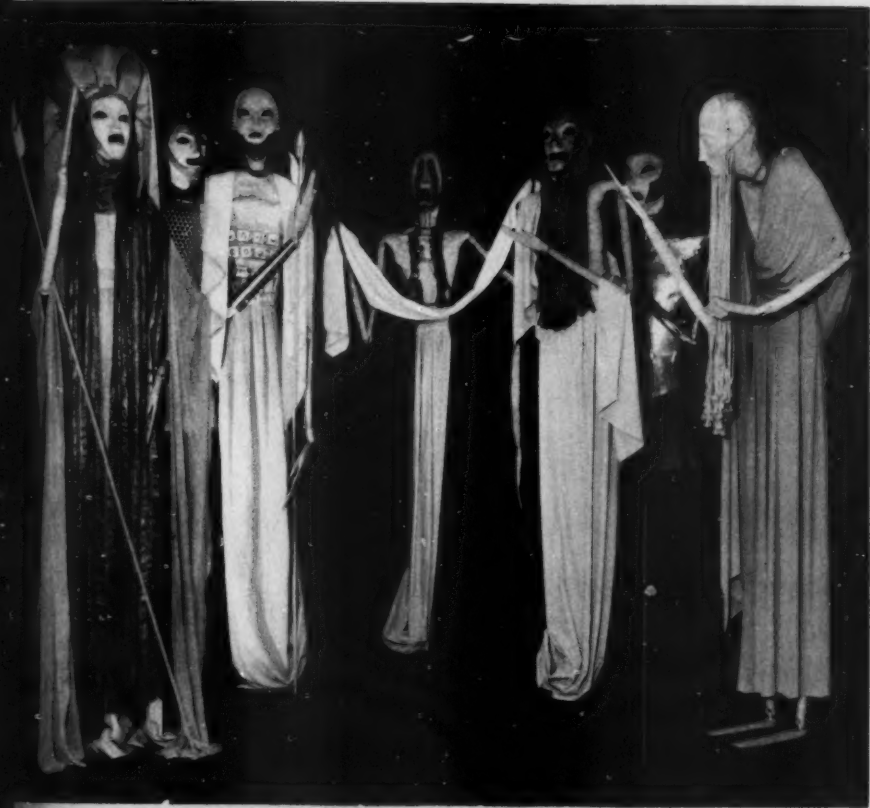
Their "MARIONettes" give both religious and secular shows although their real desire is to specialize in the religious education aspects of puppetry. During the last two years they have exhibited, taught and entertained at local and state Arts and Crafts Shows in New Jersey and Pennsylvania. They have contributed to the workshops and magazine of "The Philadelphia Area Sunday School Association".

Both are well prepared for this type of work. Both are graduates of the Philadelphia Museum School of Art, both are members of the Pennsylvania School of Craftsmen, and in addition Marion is a graduate of the Philadel-



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BUFANO



**mack** *and the* **leschers**



*the* **duvalls**



BENJAMIN BLAKE







MARJIE and DANNY ASBURY





## THE OWENS

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Edward J. Griffiths, Judge Common Pleas Court, First Judicial District of Pennsylvania says of Larry McGuill's program with which the Duvalls are associated, "We are living in an era in America when crimes by youths are at an all time high and moral and spiritual values among youth are at an all-time low.

"The answer of the Christian citizen must be to counter with wholesome, interesting and soul-searching TV programs for youth. Secret Island is a trailblazer in this respect. Its very appearance on the TV screen is in itself sufficient warrant for every thoughtful Christian, with creative imagination, to give wholehearted support."

### **BENJAMIN BLAKE**

Opening packages of photographs sent to the JOURNAL is always accompanied by a great deal of eager anticipation. What a delight to find photographs like these by a young producer which reveal so much imagination, such a clear cut style, and such a keen appreciation of humor. The future of puppetry need not be despaired of as long as we have young artists like this coming along.

Benjamin Blake's Puppet Theater presents a traveling fairy tale theater complete with lights, music, scenery and a troupe of story book characters suitable for assembly programs, civic

groups etc. They have played before the Boston Arts Festival and have given over 500 performances in the New England area.

In addition to their regular theater, they feature an outdoor "Carrousel Theater" available for outings, fairs and other occasions.

### **THE ASBURYS**

Both professionals in show business, Marjie Baker Ashbury and her husband Danny Asbury combine their talents in their act, Marjorie is the puppeteer, Danny the Ventriloquist. Marjie belongs to the P of A, Danny to the International Brotherhood of Ventriloquists. What a wonderful combination!

### **THE OWENS**

We don't have to introduce Joe and Mary Owens to any Festival goers. If you haven't been to a Festival and haven't missed seeing their trick marionettes, you have missed what are undoubtedly the most perfect technically constructed marionettes in the business.

If you can do it, Joe's puppets can do it. If you can't do it, Joe's puppets CAN.

Of course, being an engineer is a valuable asset in this business, but Joe and Mary are artists too and we always look forward to a Festival when their names are on the program.

## **PRACTICAL EVALUATION — A PANEL DISCUSSION (continued)**

(Continued from page 13)

forget it. . . make a copy and hang it in your rehearsal room, refer to it often. . . it will prove to be a wonderful yardstick to measure your show by.

In his discussion of script, Gil propounded the following questions:

1: Does your script follow the points of good drama? If so, it must have a beginning, a middle and an end. There must be conflict. . . without

which you can not have drama. It must have a climax. The plot should rise to a plateau until you reach the climax and then end.

2. Is your script suitable for the age level? A good script will appeal to all. Young children will enjoy a good script, tho it may be above their age level.

3. Is the dialogue clear, consise, and not too wordy? Strike out every word

of unimportance. Could it be told as well as it could be played? If so, it is not a good script.

4. Is the material handled with originality? If the script is an adaptation, does it have a new slant, a fresh approach?

5. Is the period and mood of the play suggested or established by the dialogue?

6. Is the script an important one. . . because of historical or technical significance? Is it really worth producing in the first place?

#### **Visual Beauty and Effectiveness of Figures**

Points two and three, Visual Beauty and Effectiveness of Figures were discussed by Elizabeth Merten. Her paper follows.

It is my feeling that these two qualities, though desirable, are of secondary importance in a puppet show. . . puppetry is firstly and lastly, an art of movement. The finest stage settings and puppets will not compensate for lack of effective action in the show, lack of imaginative treatment of the script by the creator or producer and insensitive manipulation. If you accept this idea and I think we all should, that a puppet or a puppet show is nothing without movement it follows that everything in it should be designed to give movement its maximum freedom. Therefore the visual aspects of a show should be confined within certain practical bounds. The line of the set should never draw attention away, props and costumes should never impede movement, the puppets should be so constructed as to perform the action necessary to that particular play, or whatever type of show it is, easily, smoothly and clearly.

When we seat ourselves in the critics chair. I think we have to view the physical appearance of the show from two objective angles—first the technical one and second, the audience reaction. Here are the questions we need to ask ourselves from the technical

angle:

1. Do these puppets and their settings carry the desired effect to the back of the size of the audience for which the show is planned?

2. Do they symbolize clearly whatever it is they are portraying, or do they create a confused impression?

3. Is the setting in harmony with the design of the puppets or does it compete with them for interest?

4. Does the scenery hamper or assist effective movement?

5. Are the costumes appropriate, simple and bold in design, or is there too much fussy detail that does not carry well. Simplicity and boldness should apply to the sets too. Is the color contrast good and does it mean anything in relation to the play?

6. Is the lighting placed for good visibility without intended shadows?

7. Does it help to create the over all atmosphere and mood required?

8. Are the puppets in good scale to each other and to the setting as characters?

9. Do they represent strongly and effectively the characteristics and qualities they are intended to portray? By their modeling, painting and costuming?

10. Is there any evidence of planned grouping and movement across the stage, in relation to the set and the planned movement of the show? This can create another kind of mobile beauty—as in ballet—quite distinct from individual manipulation of single characters.

From the second angle—audience reaction, we have to ask ourselves some different questions in relation to visual beauty and effectiveness of figures. There has to be a compromise some where along the line between the producer's unrestrained creative ideas and the general expectations and hopes of the type of audience whom the show has to please. If it is designed for a kindergarten group it will obviously require very different visual treatment



from a show for an adult audience. We have to decide as critics to whom this show is directed, if it is for a specific age group, or intended to please a mixed audience of all ages, in which case it should contain nothing that would repel any age group. . . aiming at a sort of middle ground.

Is it its intention to amuse, to educate, to excite, or to do all of these things? The intention should become clear to you as a critic, not as a member of the audience, if you have not been able to glean any useful advance information from the puppeteers or producer. You will know by the end of the performance whether its purpose has been successfully accomplished and this will be due partly to its visual effectiveness.

One of the surest aids to success is clarity—is it clear from the set and the puppets where they are supposed to be and who they are—what kind of characters they represent. The younger the audience the more important simplicity and absolute clarity become and the puppets themselves should be much simpler in type and design.

Visual beauty and effectiveness of the puppets are only two of the tangible ingredients that help to make a good puppet show. . . all the other qualifications enter in. You will hear more about the other ingredients in this discussion, but remember, there is one, intangible ingredient for which there is no recipe—that extra something (call it appeal, charm, flair, sympathy, or what you will) which is the vital spark and spells success even when all the rules are broken. We can't name this but should all recognize it and pay tribute to it when it appears.

From Jean Wiksell's notes we try to bring you the high spots in Jean's discussion on Voice and Manipulation, altho we can assure you that her "asides" were just as effectual as her carefully composed outline. . . and we regret that they can not be reported.

## Voice

First essential. . . it must be heard!

Second. . . it must be understood! One essential clearly is concerned with volume, live or amplified, the second involves diction, that ability to enunciate clearly and distinctly so the audience doesn't have to guess what the puppet is saying.

The voice will be greatly enhanced if it has animation, life, sparkle, qualities so much more important in a puppet where facial expression and animation are lacking.

Is there enough variety in your voices? Can you distinguish one puppet from the other by voice alone?

This can be accomplished by strict adherence to those qualities which are common to different people,—pitch, volume—loud or soft, the things we call quality, rate of speech, tempo, dialect or handicap. . . other variations that you might name.

Jean stressed the fact that we are not born with versatile voices. We acquire them only through persistent training, over a considerable period of time. Every voice has limitations, yet most have more potentialities than meet the ear the first time. As example, Jean cited the difficulties Junior Leagues have with male voices. . . yet occasionally we find J. L.'s who have developed tremendous power and depth in the male interpretations.

## Manipulation

1. First question. . . is the manipulation satisfying? That is, is it smooth enough so that we can dismiss it from our thoughts, sit back and enjoy the play?

Has it been rehearsed enough so that we don't have to suffer through the handling of props, or sigh with relief when some difficult bit of stage business has been accomplished

Are the simplest disciplines observed? Does the marionette stand on his own two feet without slumping, without floating, without swaying? Can he walk smoothly,—not in a half

seated position? Do hands sag limply by his side when he walks?

Do you hold your handpuppet high enough? Do you hold him straight or at an angle?

2. Movement is essential to give your puppet life. However, there must be a reason for moving. Movement must be motivated. . .not too much animation. . .just enough to get the idea across.

3. Is the story presented visually? Do you present the story with words rather than appropriate action?

4. Is there plenty of variety? Has the puppeteer really taken time to wrack his brain to see how he can get variety? Has he explored all the puppet's possibilities? Repetition can be used for emphasis, but there is a limit to its effectiveness. Doing the same thing over and over loses its novelty.

5. Is the show paced so that puppets have time to do as much as they are capable of doing?

6. Is manipulation planned so that characterization is believable? Does the movement imply reverence? Does it depict youth or old age? The more realistic the puppet, the more realistic should be he movement. If puppet is stylized, the movement can be stylized.

7. Is manipulation planned to eliminate "frantic" scenes? A chase, a fight, should not be a hit or miss affair,

timing and movement need to be carefully planned. Each movement should be as thoroughly timed as the choreography in a dance.

#### Direction

Gil Oden completed the session with a discussion of Direction.

Before defining the functions of the director, Gil emphasized the fact that whether you have one or fifteen members in your troupe, you must have some one in charge.

The director must pattern and coordinate all of the work of his associates. He must interpret the script, serve as supervisor, plan every phase of the operation until the play is completed. He is the one person, who has an idea of what he wants to achieve from the production.

To determine whether a play was well directed, Gil stated that it would be wise to consider the following points

1. Did the audience receive the impact of the play?
2. Was the play handled in a style demanded by the production?
3. Was there variety in tempo, pace, movement and mood?
4. Was there pleasing composition in the staging?
5. Was the business well planned?
6. Was there a unity to the entire production?

## Evaluation Sheet

Detroit Puppet Theater — Gil Oden

### I. THE FUNDAMENTAL QUESTION

In terms of current material and ability did the producing group accomplish what it set out to do?

### II. MANIPULATION AND INTERPRETATION

- a. Was it smooth?
- b. Was there variety of movement in the characters?
- c. Was there technical proficiency?
- d. Was there variety in voices as

to pitch, tempo, etc?

- e. Was vocal interpretation suitable to characters?
- f. Was the interpretation sincere and believable?

### III. DIRECTING

- a. Did the audience receive the impact of the play?
- b. Was the play handled in a style demanded by the production?
- c. Was there variety in tempo,

pace, movement and mood?

- d. Was there pleasing composition in the staging?
- e. Was the business well planned?
- f. Was there a unity to the entire production? (All aspects)

#### IV. DESIGNING

- a. Was the production a unified one in terms of color, costume, set, lighting and puppets?
- b. Was there effective design in the puppet? Was there originality in the design and were the puppets suitable to the characters portrayed?
- c. Was the designing one which enhanced the story and facilitated the pace of the production?
- d. Did the sets, lights, color, costumes and music strengthen the play? Did it offer opportunities for the puppet rather than hamper it?
- e. Was the design of the production as a whole in keeping with

the period or mood required by the script?

#### V. THE PLAY

- a. Was it an important one to do because of historic, technical, or other significant reasons?
- b. Was the script suitable for the age-level of the audience?
- c. Was the dialogue clear, concise and not "wordy"?
- d. Did the script follow the points of structure of good drama?
- e. Could the story have been told as easily as acted?
- f. Was the period and mood of the play established or suggested by the dialogue?
- g. Was there conflict and suspense?
- h. If the script was new, was the material handled with originality? If the script an adaptation was there a fresh approach given to it?

#### VI. THE AUDIENCE

- a. Did they like it?

## Festival Business Sessions

### Council Elections

Council election proceeded with few changes. Still serving the last year of their two year term were: Elizabeth Merten, Helen Joseph, Lettie Connell and John Zweers. Two former members, Wm. R. Jacoby and Romain Proctor were returned to Council at the general election. Ronald Herrick and Gil Oden were elected as new members.

### President and Vice President

Council elects its own President and Vice President. This year, Ronald Herrick, a long time member of the P of A and a former Council member was elected as President. Elizabeth Merten was returned as Vice President.

Ron possesses all those qualities necessary for his office. He was an excellent member of Council during his two year term, is a person who takes his office seriously and who will

execute his duties with good judgment and clear thinking. There is much to be accomplished in the year to come and you can be assured that the P of A could not be in better presidential hands.

Elizabeth Merten was returned as Vice President. Another person who gives thoughtful consideration to the good of the P of A and who will give her best to the P of A, Elizabeth has been an excellent Council member and with her to support the President, we have a most able team.

### Consultants

Only one change was made in appointments of Consultants. Marjorie Shanafelt will replace Anne Thurman as Educational Consultant.

### Journal Editor

Vivian Michael was re-appointed for a three year term as Editor of the PUPPETRY JOURNAL.

### UNIMA

Romain Proctor announced that the P of A, by Council approval had paid a membership to UNIMA. It is hoped that more active participation will be a reality in the next two years.

### Guild

The President announced that San Diego Guild had been granted a char-

ter by an earlier Council vote.

### Constitutional Amendment

The proposed Constitutional Amendment, published in the May-June issue of the JOURNAL was voted on and carried. This makes no material change in the policy of the P of A, merely a change in wording.

## Festival Notes

### Workshop

The main Workshop this year was highly satisfactory from everyone's viewpoint. Demonstrators worked from the auditorium platform, participants were comfortably seated; at the close of each demonstration, the audience was invited to the stage to inspect, participate and ask questions.

Marjorie Batchelder McPharlin and George Latshaw worked with a limited group on Production and this too, merited favorable comment.

### Manual

We don't mean to appear mercenary, but the Workshop is most difficult to report as a whole. The mimeographed, 36 page, 8½x11 size, manual, complete with diagrams tells the story much better than a reviewer.

Extra copies were mimeographed and are available for \$1.50 postpaid. Send your order direct to the JOURNAL. Thirteen articles by thirteen

demonstrators covering the entire workshop. And "thirteen" will be your lucky number! Send your order today!

### Puppetry in Religious Education

We have omitted the report on Rev. (Bill) Jacoby's talk on this subject, for he has assembled far more than we could report in a new mimeographed edition of a treatise of this subject. This is most complete with play suggestions and outlines and an invaluable help to any one who needs to be informed on this subject.

It is available from the JOURNAL for \$1.25 postpaid...and worth a lot more.

### Play Reviews

IT WAS a full Festival! So full that we can not report on the play reviews until next issue.

We know you are anxious for these but there are just so many pages in the JOURNAL.

## Exhibit at Chapel Hill

Lettie Connell

Despite the fact that the puppet is an actor best seen in the proper setting of mood and motion, the puppets on exhibit at Cobb Hall were seen to good advantage. The exhibit was spacious and well planned.

Exhibit material was interesting and varied, ranging from George Latshaw's

nine foot figures from "Billy the Kid," (loaned by the Detroit Institute of Fine Arts) through the traditional assortments of interesting hand puppets, marionettes, rod puppets and shadows to Nancy Cole's master's thesis. Unusual items were an antique punch bowl with Mr. Punch as the

base and a bronze statue of a child with a puppet over her arm loaned by Ann Ford of New York.

Motion picture was represented by the "Lili" puppets and the marionettes from "The Brothers Karamazov". Popular music was represented too with a Witch Doctor, Purple People Eater and two purple people puppets all crocheted with most charming originality. The various Junior Leagues displayed puppets, props and a stage.

One part of the exhibit that could be enlarged in the future is the two dimensional display: the photographs, brochures and publicity clippings.

Here is the ideal way to show puppets in action. It is the next best way to see puppets at work if you can't see each puppet performing. Newspaper clippings give you some idea how ever distorted, of where and how the puppeteer works.

Only the exhibitor can make the exhibit fascinating and comprehensive, by sending good and varied material. Then the responsibility falls upon the exhibit chairman to present it to the best possible advantage, which Rod Young and his committee certainly did this year.

## Pot-Pourri—Forest Theater

William Tennent

How did puppets and marionettes perform before Edison invented the talking machine? I sometime wonder. At the '46 Festival at Rufus Rose's in Waterford, Conn., puppets and marionettes were stumbling through three or more long unbearable minutes then, and it appears that they are still at it! It does seem a shame to spend weeks on a figure and then use it for only a minute and a half BUT wouldn't one solid sure-fire minute be better than three or more repetitious minutes of jaw yapping and jiggling???? Noel Coward and Mary Martin got by with 90 minutes being a long, long time. . . but, then, that was Coward and Martin. Possibly the record player used at the Forest Theatre agreed with me that three minutes, too, is a long, long time. It obligingly skipped portions of everybody's record which helped. It even got stubborn and would stick in one place repeating itself which added for much needed comic relief.

Joe Owens' Scotsman bowed out in a triumphant blaze of glory as the record stuck. For my money, this added just the lift the number needed for a laughter and applause exit.

George Merten's marionettes had a time for themselves—the record player being somewhat distracting—yet the clown with his chair proceeded on his merry way to enchant and delight.

Elsie Harrison's marionettes, beautifully constructed and expertly costumed, needed more business and movement for the time length of the recordings used. Her accordion player was most life-like.

Larry Smith, of the younger set, did a production number that just didn't quite get off the ground. The idea was fine, the large marionettes very pretty in black light but more careful attention to manipulation would have rounded out the performance. It still appears that many times more attention is placed on the puppet figure, the costume, and the gimmick with no time left to rehearse. A puppet swimming or a marionette dancing around with his backside knee length to the floor is most irritating and detracts dreadfully from a finished product. Perhaps with more age, more experience and more time in front of the mirror, Larry will be able to polish the rough, rough edges.



Every so often one has the rare opportunity of witnessing that certain something in a performance referred to in the theatre as "Quicksilver". To get closer home, Bessie Alexander Ficklin in "A Handbook of Fist Puppets" refers to the "Divine Spirit". There are few endowed with such talents. This "Quicksilver" or "Divine Spirit" is easily recognized in the work of Walter Wilkinson, Walton and O'Rourke, George Latshaw and Nancy Hazell.

Sparks of "Quicksilver" and "Divine Spirit" came forth from the stage of the forest theatre as Jerry Hartnett performed his delightful marionettes. Expertly and deftly manipulated,

Jerry's marionettes produced no fear for the future of good puppetry. From his dancing duo to the Draghet Dancer, Jerry's performance was an occasion to remember. Lulu's trunk troubles were most charming and her rare personality completely captured my heart. All numbers were most convincing and well developed. It would be well to put a well trained eye on Jerry Hartnett and take heed!

(We regret that we have no review of the next session. Our reviewer had to leave without contacting us. We will gladly accept a review for next issue from any one who recalls the entire second performance.)



Rod Young, Box 313, Midtown Station, New York 18, New York

Whistling a happy little tune, Mr. Punch danced a perky little pantomime in front of the mirror as he remembered all the things he did, all the friends he made, all the fun he had at Chapel Hill. He wouldn't have missed a Festival for any or everything. Nor will he miss Festival, 1959. Be sure you plan to be there too. Start planning today as you wander with us through some news items Mr. Punch has had tucked up his sleeve.

#### TELEVISION

According to Dorothy Kilgallen, in June, "Kukla, Fran and Ollie, one of the classic television shows, is almost set for a revival. The huddling is serious and details should be announced soon." Hope Dorothy's right! Josie Carey and Fred Rogers, who appeared with their "Children's Corner" on the

network "Today" program during August will record another album for the Christmas season. A film series cast only with marionettes is being prepared by Sid Krofft. Title: "Little People."

The cover of CUE MAGAZINE, Shari Lewis and her little lamb, Lambchop. Inside was a feature story on the versatile performer, just 24 and recently married, who records for RCA Victor, has finished a TV film series for future distribution in which she plays the title role of "Sis", landed two Emmy awards this year for her work in daytime TV where puppets play an active role in the daily "Hi Mom" and the Saturday "Shariland", has written a book on puppeteering soon to be published by Citadel Press, HOW TO PULL STRINGS AND INFLUENCE

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PUPPETS, and, around Christmas time, expects to star in a musical version of "Puss in Boots" in a TV special!

"The Blue Fairy" finished a highly rated series of color television shows with the marionettes of Rufus and Margo Rose, ending the first part of August with "Sinbad, the Sailor," script by Martin Stevens. Steve has recently completed an "Uncle Remus" cast of puppets for a projected film series to be produced independently in the south.

Soon WNTA-TV, newest TV station in the New York area, will have something to boast about. Gayle and Doug Anderson, their magic and puppets, will be featured every day, 4:45 to 5, Saturday 11:45 to 12 a.m., on "The Magic Clown" sponsored by Bonomo Turkish Taffy.

WCPO-TV's Larry Smith is going on morning television in the Western Ohio area. Larry's colorful puppets were highlights of Festival exhibit as well as one of the pot-purri programs. Also a hit at pot-purri was the wonderful manipulation control show by Jerry Hartnett, Long Island, who several years ago made an appearance on the Ed Sullivan TV show. Caroline and Otto Kunze can be credited for the hand puppet clown used daily as Master of Ceremonies on a local N.Y. children's show.

#### CHILDREN'S THEATRE CONFERENCE

Marjorie Batchelder McPharlin and George Latschaw led several stimulating group meetings at the CTC, August 25 thru August 29 at the University of Washington, Seattle. "Puppetry: A Performing Art" and "Puppetry: A Creative Approach" were their separate topics. Together, they led group discussion on "Approaches to Puppetry." Aurora Valentinetti, School of Drama, University of Washington, led discussion on "Physical Arrangements for Puppetry Groups" and was also responsible for presentation of "Han-

sel and Gretel" at the Penthouse Theatre August 26. On the 28th, came presentation of "Paul Bunyan and the Adventure of the Wooden Hotcakes" at the University Playhouse, produced by Robert and Edith Williams. Not entirely, but partly puppets, was the August 29 production of "The Puppet Prince" by Allen Cullen, Lancashire, England.

#### LEGITIMATE THEATRE RELATIVE

The end of May brought production of "The Tragicomedy of Don Christobita and Dona Rosita" by Spanish poet and dramatist, Federico Gracia Lorca, to off-Broadway theatre at 40 East Thirty-fifth Street, N.Y.C. The work is not in the usual dark, brooding style of Spain's greatest modern poet and playwright. "The Tragicomedy" originally was written for the traditional Spanish puppet theatre. "This is not to say that the world of the wooden actors is not without its tragic moments. But without humor—even if it has to be ironic—the puppet theatre is non-existent." So writes Louis Calta in the TIMES. In general, the production received good review. Costumes, reminiscent of a Punch and Judy show were by Jane Mott and direction, stylized in the tradition of the puppet form of entertainment was by Story Talbot.

#### MAGAZINE AND NEWS NOTES

From the CHATAUQUA, N. Y., newspaper we see that Doris Goodrich Jones enjoyed a summer series of shows at Smith-Wilkes Hall. Her final program, August 21, included "The Medicine Woman", "Clippo the Clown", "Monkey Shine Monkey" and "Naaman's Little Maid." BETTER HOMES AND GARDENS, September, listed the Suzari Marionettes as being available nationally for touring entertainment. A nice photo and feature story in the June 12, DALLAS MORNING NEWS stresses the fields of endeavor approached by Wilhelmina G. Hedde, teacher, author and marionette hobbyist.

In May, the DALLAS TIMES HERALD headlined "Crowd Catching Cool Craftwork" reporting the 1958 Student Crafts Fair. One of the 4,500 student exhibits was the hand puppet show featured in the W. H. Adamson exhibit presented by Susan Richards, 15, and Veneta Valentine, 17, pictured in the paper with two puppets. In CHRISTIAN WORLD FACTS, 1957-58, page 27, was reported "Puppet Shows for Christ" wherein it told how a caravan of students visiting Okinawa from the campus of Kobe College in Nishinomiya, Japan, featured a puppet show as they traveled to meetings in twenty three areas during a two week visit.

Nora Woods reports a display of the marionettes of Flint's master puppeteer at Michigan State University Museum in East Lansing. Centering the display were copies of David H. Lano's book, A WANDERING SHOWMAN, published a few days before his death at the age of 83. The book is an autobiographical account of the experience of his family as traveling entertainers and is worthwhile reading for every puppeteer or person interested in show business.

A host of clippings come from the ever enthusiastic Padre Puppeteers, San Diego. This summer they were leading classes in puppet string untangling at the public library to encourage children to revive and sustain interest in their puppets that might have become tangled and abandoned. Simple puppet making was also stressed by Marie Hitchcock and Genevieve Engman. During August and September, during Fiesta Time, their "Three Wishes" show was presented at the Puppet Theatre in Balboa Park.

PLAYERS MAGAZINE, October issue, contains a report on "Festival—1958" by Rod Young. The November issue will include a UNIMA Congress and Festival review by Romain Proctor. This international theatre magazine features a monthly page on puppetry and usually includes photos.

## SHOWS AND THINGS

Bob Mason, who boasts a colorful new brochure, begins a busy touring season this fall. Yvonne Verlaine has been active this summer with Thursday shows on the children's playground, Normandy Farm, Potomac, Maryland. "Neptune's Kingdom" as produced by the Ed Johnson Marionettes, was presented as part of the summer season program for children at the Detroit Institute of Arts. Bob Baker and Alton Wood played the annual San Diego County Fair this year. Gordon Westphal is currently presenting the Pinwheel Puppets in "Mister Clown's Day Off" in and around Detroit. In the same area, Ann Bates and Jeanette McDonald present "Hansel and Gretel" while Fern Zwickey, who spent a glorious summer in Spain, directs the Wayne State University Puppeteers in their hand puppets doings.

After playing the Borscht Circuit, hotels and resorts, the B. Gay Puppets are set for a busy fall around New Jersey where, for one thing, they will entertain special groups at shows in their permanent set-up in Bayonne, First Street. Playing mostly New Jersey Schools, Bob Brown and Pat Blackwood will do the Cole's "Circus" for the Ewing Agency and around Christmas will work under their own banner as the "Manhattan Marionettes."

Erica and the Melchoir Marionettes, delighted audiences at the Alpine Village, Cleveland's top nitery, last May and later was incorporated in a summertime revue as guest on the "One O'Clock Club" television show in Cleveland. Rod Dennis, Cleveland, is at work on new hand puppets. Marge Kelly writes: "just finishing six glorious weeks playing Western Canadian Fairs to jam-packed grandstands who cheer puppets!" After that, dates in British Columbia, then back to Topeka where her family was collecting after a busy summer with Pat playing a

heavy schedule of puppetry at Santa's Workshop, North Pole, Colorado, Dale and Larry leading puppet craft work in August at Estes Park. Rod Young did a series of Dental Health shows in Hopewell, Virginia, the third week of September, sandwiched between school performances of "The Elephant's Child" and his new "King Midas and the Golden Touch" in and around New York. First Prize Arts and Crafts Award at the Annual Convention of the Missouri Federation of Woman's Clubs, held last May in St. Louis, was awarded to Idelle Luntz for Shakespeare Bib Puppets. The exhibit showed how the puppets were made for the show, originally presented for the St. Louis Shakespeare Drama Club Play Day.

#### INTERNATIONAL NEWS NOTES

Murray Clark, London, writes, "During the summer most of the puppeteers move off to the seaside and holiday centers that surround the country. We all try to take a summer season, usually for 16 weeks or so. We ourselves are in Rhyl, North Wales, until September when we will probably undertake a Northern tour before returning to London for the Christmas season.

"Also in North Wales, about twelve miles along the coast at Colwyn Bay, Eric Bramall, one of our foremost manipulators, has built the first theatre designed for puppets in Great Britain. It is a charming theatre that seats 125 people in luxurious seating. . . It really is a charming building and full of atmosphere."

At Morecambe, another resort, is a production of "The Water Babies." Sets and puppets, built on a large and expensive scale, over half size. In Stratford on Avon the Lanchester Marionettes are appearing for the summer. In London a few companies tour the parks under auspices of the the London County Council. The UMA Puppet Studios are at work on a production of "Amahl and the Night Visi-

tors" by Menotti.

The UMA Studios were engaged last Sept. to January on a series of 52 fifteen minute films for television and another series is being planned about a little boy who meets a space boy. Eric Bramall is to tour the United States this winter.

James Gamble has been afforded fascinating experiences abroad. In June he went to Cochabamba, Bolivia, to spent two months teaching puppetry and English and to do shows in various parts of Bolivia. "I have now done shows in mountain village, jungles, clearings, schools etc. and everywhere have found that puppets in themselves bring people closer together. . . Many places have only candles for light, but still the marionettes have made friends."

Jim Menke, semi-happily engaged for two years to Uncle Sam, took Corky, the marionette, and Curly, the handpuppet, with him on board ship as he sailed from Munich, Germany, to the delight of children on board. His letter, upon arrival, reported awaiting the arrival of other marionettes and that he was about to visit a Marionette Museum in Munich as well as the hope that in September he could visit an International Puppet Festival in Liege, held from July - September, at which about thirty theatres of the chief European countries participated in an event enabling puppet fans to choose from among more than 750 plays.

Among some of the puppet theatres playing at the Brussels Fair were: The Spejbl and Hurvinek Puppet Theatre and the Obrastzov Puppet Theatre.

Summer visitors to Paris can always find Guignol shows in the afternoons. A. Guentleur has his outdoor theatre on the Champ Elysees near the Arc de Triumphe. His family has been showing here since 1816. The Guignol Theatre in Tuileries Gardens is now managed by Andre Faurou, who does an excellent one man show. Several performances are given each afternoon.

In the Luxembourg Gardens, Robert Desarthis had an ideal theatre: equipped for either hand puppets or string marionettes. The best time to visit is on a sunny Sunday afternoon when there are many children in the park, for the children with their enthusiastic participation become part of the show.

Americans vacationing in England are delighted to find Summer a busy season for British puppeteers, for here they can see the best English puppetry with a minimum of time and traveling. For instance: Jan and Ann Bussell, in addition to showing their Hogarth Puppets in Bucharest and Liege, have performed in the London Parks, at the Linton Music Festival, at the opera at Ingestre and their "Water Babies" enjoyed a run at Morecambe. The "Water Babies" is a mammoth production with a made to order script a producer and director; especially designed and built scenery; original musical score played by symphony musicians and dialogue by well known actors on tape and a large crew of manipulators and stage hands. Waldo and Muriel Lanchester had a season at Bath, Bristol and at the Hippodrome, in Wood Street, Stratford-on-Avon.

Americans looking for puppet shows could find Eric Bramall at Rho-on-Sea, Paul and Reta Page at Great Yarmouth, The Barnes at Southend, Arno Puppets at Cliftonville, Eric Chamberlin at Broadstairs, Paul and Joan Sharrott at Southsea, Bert Codman at Colwyn Bay, Melville Thompson at Scarborough, UMA Puppet Theatre at Rye, Also at Rye is Ted Green with his Punch and Judy.

#### PERSONALS

George and Elizabeth Merten, relaxing in the Miami area after the Festival, visited Jero Magon at his studio August 18. They were joined by veteran Punch and Judy showman, Tommy Trent, on the eve of his departure for 3-week engagement at the Sens Souci, Havana, and he reminisced

his experiences as a trouper, covering a 25 year span, taking him all over the globe. Rena and Viv worked for a week winding up Fest records, at Ashville after Fest and visited Bill and Ruth Duncan at Western College, Oxford, Ohio, before Rena and Bobbie drove back to Houston and Viv and Clyde drove to N.Y.C. to see Doug and Gayle. Vivian was guest of honor at an August meeting of New York area puppeteers, ripe ready to organize an active Puppet Guild. Meeting was at Kay Perper's and at least 25 were on hand for Viv's Festival report and enjoyed films taken at Fest by Jerry Hartnett. Rod Young drove Ann Ford and her husband, she does those beautiful 18th Century prints, and Lettie Connell back from Fest. Lettie and Rod enjoyed visits during the week with Frank Paris and Ted Lewis at their studio, Dorothy Zaconick at the Suzari Marionette Studio where Dottie was about to attack white pine to quickly complete the cast for "The Red Shoes", Jerry Hartnett's home and Burton Wolfe's home, finally, the New York City Park Dept. Marionette headquarters in Central Park where two of the staff of 13 devoted a good hour showing off the delightful work done there under leadership of Spolidoro. Lettie flew back to San Francisco where she helped the Bay Area Puppeteers entertain Gil Oden before Lettie and Gil whisked off to the Children's Theatre Conference to confer again with puppet people.

Bob Brown and Pat Blackwood, in Kansas City after Fest., saw all puppeteers possible and enjoyed a tour of the Hazelle Marionette factory which is putting out a new line of hand puppets to supplement their national distribution of commercial marionettes. Last May, Nelly Mendham's home and puppet craft were spotlighted during the 4th Annual Art Pilgrimage, tour of homes, gardens, studios, sponsored by the St. Louis County Art Association. Edith Serrell, Dobbs Ferry, N.Y.,

demonstrated the making of puppets at the Colliseum, NYC under the auspices of the Board of Health and director of the Elder Craftsmen. Herb Scheffel reports seeing a great Punchman in the side show of Cristiani Brothers Circus, Charlie Roark, who has been with several circuses, including Ringling when they were under canvas. "Under the circumstances (noise, distractions, crowds, etc.) this performer up there on the platform, still gets the laffs from the crowd. His pantobroad movements are so good, strong and definite, that it doesn't seem to matter what the vocalizing is all about."

San Diego, California, Junior Theatre, a department of the City Park and Recreation, initiated classes in creative puppetry this summer with Kay Kitchen of the Spanish Village Moppets in charge. Kay reports a rewarding six weeks work with thanks to helpful guidance of books by Marporie Batchelder and George Merten. Robert Chambers, Director of Junior Theatre, has booked the Moppets (in person of Kay Kitchen and Pat Platt) as permanent faculty members.

#### CURTAIN TIME

Punch would have us pleadingly implore you to send us clippings, notes, news items of general interest to all. We need them and we need you to

send them as soon as you see them or do them yourself. Make news for us, or at least, send us some, says Punch, with a thank you and a great big bow.

**Rod Young**  
**Box 313**  
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**New York 18, New York**

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